

## Designing Educational Places for Teaching Music

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### Abstract

Designing instructional places has significant impact on individuals' learning. Therefore, it should be done according to instructional issues in order to meet its internal functions. The need to address this issue will be better felt when the places used to teach music were not actually built for this purpose and do not follow physical features needed to teach music. In this study with respect to the field of music instruction and its features, a situation that could be involved in the design of music instruction will be expressed. The method used in this study is descriptive - analytic, and four factors affecting in the design of these places including acoustic, design of floors, warehouses, facilities, and music equipment will be studied and their impact on designing proper places to teach music will be expressed.

**Keywords:** Instructional design, instructional places, music, music instruction

### Introduction

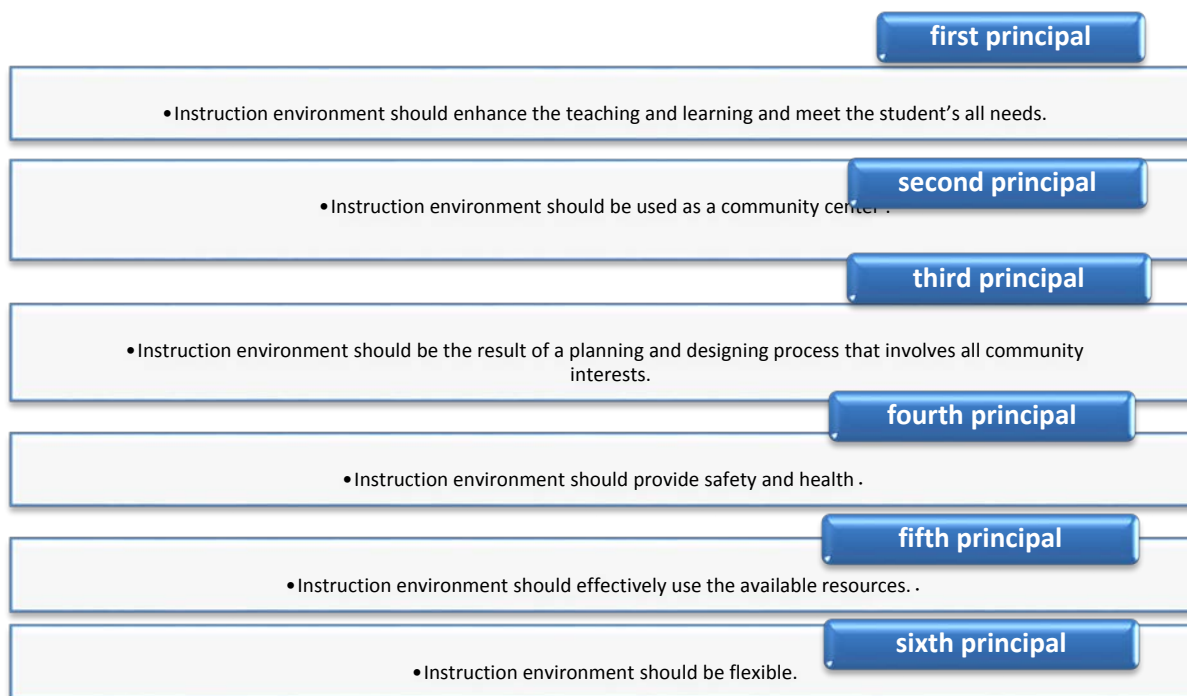
Teaching is an old issue that humans have long been dealt with. With the development of society and the creation of jobs and organizations, the need was better felt than before (Fardanesh and Karami, 2008). According to Reigeluth (1994), training includes everything done to help a person to learn. The most comprehensive definition of instructional design is a definition based on the components shaping instructional places and it means activities in which certain methods to achieve certain goals get anticipated by particular students in specified circumstances (Fardanesh, 2008). For this purpose, recognizing instructional places and making them flexible based on student interactions, and to maximize the environment capabilities, make developmental flexibility and growth over time possible for the student which has a very significant role in improving the instruction quality (Mahmoodi, 2012).

Art is to show artists' internals to the external world and music is the only art can be understood without seeing and expresses the composer's inner reaction to the external world by invisible and weightless sounds that during this process, similar or different images are often raised in the audience (Maftoon, 2008). Music is and will be one of the most prominent and creative art in all of human life and it was in nature before the creation of human and realized before any other arts (Nasirifar, 2003). Preserving this phenomenon, as well as the efforts to introduce it better and regenerating it in the forms of its cultural expression which can be a source of inspiration for contemporary creativity, has been always considered by different civilizations of the world. However, the expansion of activities in the field of music is increasing the number of music enthusiasts every day and some try to learn music. One important way to preserve and transmit the valuable legacy to future generations, like all the arts and professions is teaching and their performances which need places according to its functional demands and unfortunately, its lack is clearly felt in the country and cities. In this way, designing music instructional places should be done with respect to the needs of music and musical places.

### Instructional places

Instructional places are places in which the future individuals will be educated and their attitudes, perceptions and behaviors draw the future of communities. The more compliance and

compatibility with the environment, the more students' favorable results will be obtained (Mahmoodi, 2012). What is sometimes seen in the architecture of Instructional places, is a reflection of the education definitions which had inappropriate reflections on students and society without considering social conditions and social conditions and the definitions of imitation, and unaware imitation of training centers architecture. Hence, the principals of proper design for instructional places based on the definitions appropriate to the culture and society seems necessary (Mahdizadeh, 2013). Six principles are presented for the design of instructional places in the twenty-first century:



**Figure 1 - Diagram of the principals of designing instructional places in the twenty-first century. Source: Author, based on (Sullivan, 2003).**

As the characteristics of the space in each field are specific to that field, a correlation is often established between the position and structure of the training courses (Bagheri & Azemati, 2010).

### Music

Music is an art created by regulation and combination of nice sounds and its beauty and attractiveness is measured based on its impact on the listener's soul and mind. The story of music is pleasant but long. Throughout history and in different nations of the world, music that is the art of raising the spirit and great emotion has undergone many ups and downs. It is an international language to express aspirations and revealed and unrevealed wishes (Nafari, 2004). Music has had effective and great role in the festivals, war and feasting, on the human society since ancient time, and now, music therapy, has changed into a separate and universal science (Nasirifar, 2003). Nowadays, music is something beyond fun or excitement, So that the effects of its recognition in increasing mental power, concentration, coordination, motion skills and coordination of senses, is more prominent than the activities of other arts. At the same time, music due to abstract concepts needs some methods to put children in the way of tangible experiences and activities and make the learning process easier and faster (Golsabahi, 2001).

### ***Music instruction***

Music instruction can be done in two ways: face to face and classical or academic training. In the first method (face to face) the students won't be taught writing the music (notes) and theoretical principles, but only music performance through ear and sense is paid, instead. The students try to keep in their mind whatever their instructor taught them and play music as similar as their instructor. Although this method of training is the most basic way, and was used In the Middle Ages, before the invention of the theoretical basics of music notation, but there are still fans in the country. The fans of this method believe that theoretical notes and music are as an obstacle in the immediate perception of music and cut the students' psychological and mental links with the sources of musical inspiration and creativity.

In contrast with face to face training there is classical or academic training. In this method the instructor's role is to motivate and lead the students and they learn and practice music based on the available patterns on their own. The means and methods of teaching aids such as books, articles, magazines, films, tapes, CD and educational software are also used. Meanwhile, students in any field of music are to learn music theory and according to analytical approach they benefit the music phenomenon. This will help them to increase rational-logical understanding of music in addition to growing sensational perception. It should be noted that the instruction of Iranian and traditional music can also be done in classic style and as will be explained, the word "classical" here is not of West classical music. The method of Classical or academic training includes the basis of academic training (Mortazavian farsani, 2011).

### ***The equipment and facilities of music***

Major facilities and equipment related to the current state of music can be expressed as follows:

**Table 1: The most important factors in designing music instructional places (Source: author based on Art Institute of Rad e Noandish, under observation of Homafar, Mohammed Hussein, Sadr e Nouri, Bardia, 2005)**

Samples	The equipment and facilities
-	Facilities, or infrastructure such as telecommunication networks and the like
The place of performance Studio	The place of performance
Musical instruments Musical Accessories like Metronome, Puppeteer and the like. Recording equipment ( sound equipment, cassette, CD, etc) Basic equipment such as props, and so on .	Music production and supply

### ***Music instructional places***

What of art training separate the design and music is the importance of the studio. Here is a corresponding focus on the project and the progress of traditional skills. Studio is a place in which much of learning happened there. But it is also a social scene and a performance space. In contrary to the popular method of teaching in universities, studio is a place to promote, represent and defend ideas (Bagheri and Azemati, 2010). In the case of music, training room, review and implementation of the training are essential. Since most of the performances are in group, these places help to expand interactions, cooperation, and creativities in group (ibid). Music studio also has its own characteristics. If you need hours of practice to check the progress in each subject, training rooms require spatial standards and sound long dispersion in scale beyond other instructional places (ibid).

### The features of music instructional places

They are usually used for the lessons of music history which are based on theoretical aspects. Sound isolation, size, and ventilation should be considered in the rooms specialized for solo music instruction. The accessible rooms to practice playing music with large musical instruments which bring about transportation problems for the students are important. To avoid the reflection of sound in the small room it will be helpful to use non-parallel walls. The size of a hall for an orchestra or must be large enough to accommodate all members of a band. The altitude of the rooms depends on the number of the students as well as the shape of the rooms. Most of these places have ceiling not parallel to the floor. Although individual and group training are complementary, they are a separate category. High-level and advanced training is still done on an individual basis, so the instruction will be done in the studios used as the office of teachers as well. The number of these offices depends on the number of teachers and instructional programs. The size of the studio office must be larger than a small practicing room. If the building is designed to have more than one floor, an elevator is used to transport musical instruments. The size of the band depends on the music hall. Rehearsal rooms are also separated from adjacent rooms by sound insulation measures and stage for singers or members of the concert (Karimifar, 2004).

### Tips to design music instructional places

The four following factors should be considered in designing music instructional places:

**Table 2: Important factors in designing music instructional places (Source: Author based on Wenger works with the American Institute of Architects, 2008)**

Important points	Explanations	Factors
the following four factors are important to design this place: The cubic volume and shape of the room. Sound insulation between spaces. Modifying acoustic walls, ceilings and furniture. Proper design of mechanical systems	Studying music depends on the ability to hear and learn the differences in intonation, dynamics, articulation and balance. The ability to hear properly and critically can be improved by learning environments with proper acoustics. Acoustic guarantees the improvement of critical hearing and also studying music.	Acoustic
An effective design of music instructional place should consider the following four factors: Floor space; Traffic flow; Access to the related spaces; Instructor's observation; Flexibility for future needs and activities	Music instructional places need larger space than other training centers and floor plan should reflect this issue.	Floor Plan
The three following factors should be considered in designing the warehouses spaces :types of warehouses; Density of the equipment; Security	Because musical instruments are fragile, expensive and with high risk of theft and vandalism, so warehouses must be robust and secure	warehouses
-	The final step in planning music instructional places is to select especial equipment for desired musical activity. However, furniture and equipment typically do not include building contract, but an advanced planning will ensure you that high and enough budgets are needed to provide the equipment.	Instruments and equipment

## Conclusion

Today, the development of music in the world has made it an international language that people from different countries with different languages and dialects use it to express their feelings, emotions and intentions. Since training centers in the world are assigned to provide a suitable places to practice and play music but most of the places are not consistent with the purpose and architects need to improve the conditions of such places.

Since in the music, the features of sounds intonation, different physical conditions and audio instruments, how to maintain them, the dimensions of spaces required for each individual student are the instructional requirements in designing such places, so these features and the way to meet the training requirements should be taken into the architects considerations. Meeting these needs effectively increase the number of students interested in this field, and generally has an effective role in motivating them and the teachers and students' mental relaxation.

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